

Seeing the Potential: A Canadian Creative Reuse Centre Case-Study

Anna Timm-Bottos

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By: Anna Timm-Bottos

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Signed by the final examining committee:

Dr. Juan Carlos Castro Chair

Dr. Lorrie Blair Examiner

Janette Haggart Examiner

Dr. Kathleen Vaughan Supervisor

Approved by _____

Chair of Department or Graduate Program Director

Dean of Faculty

Date _____

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Abstract:

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This thesis includes practical information on existing models of creative reuse centres across Canada, and identified key themes that reflect a centre's success which may serve as an adaptable roadmap for communities interested in developing their own creative reuse centre. The key themes of *Putting people first*, *building relationships* and *seeing the potential* asks us to hear the needs of the community and offer places for people of all abilities, backgrounds and demographics to see abundance of materials that are already in the world, be inspired to create with them and feel gratitude for the others who have kept them out of the waste stream for us.

KEYWORDS: Art Education, Creative Reuse, Case Study, Waste Management, Residual Materials, Sustainability, Montreal, Winnipeg, Canada

Table of Contents

LIST OF FIGURES.....	i	
CHAPTER ONE		
Introduction	2	
Personal Background	3	
Theoretical Standpoint.....	7	
CHAPTER TWO		
Methodology And Procedures	8	
Delimitations, Researcher Bias, Confidentiality	12	
Literature Review	13	
CHAPTER THREE.....		19
Preliminary Research.....	19	
CHAPTER FOUR		24
Case Study Research	24	
ArtsJunktion mb Origin Story	25	
Diverse Volunteers.....	33	
Workshops, Teacher Trainings and Public Events	35	
Costs: Finding the Money	37	
The Collector.....	39	
Case Study Summary	42	
CHAPTER FIVE		45
Bringing Creative Reuse to Concordia University	45	
CHAPTER SIX		50
A Future Vision.....	50	

References	54
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APPENDICES

Appendix A: Consent Form.....	61
Appendix B: Certificate of Ethical Acceptability for Research Involving Human Subjects	64
Appendix C: Interview Questions for Semi-Structured Interviews Teacher.....	65
Appendix D: Workshop: Sculptures	66
Appendix E: CUCCR <i>Who We Are</i>	67

LIST OF FIGURES

<i>Figure 1: ArtsJunktion mb</i>	2
Photo: A Timm-Bottos 2015	
<i>Figure 2: Textiles and Notions</i>	30
Photo: A. Timm-Bottos, 2015	
<i>Figure 3: Fabric Section of ArtsJunktion mb</i>	30
Photo: A. Timm-Bottos, 2015	
<i>Figure 4: Basket of Blue Materials</i>	31
Photo: A. Timm-Bottos, 2015	
<i>Figure 5: Table Display</i>	31
Photo: A. Timm-Bottos, 2015	
<i>Figure 6: Roy Liang for Earth Day</i>	36
Photo: A. Timm-Bottos, 2015	
<i>Figure 7: Earth Day Pizza Oven</i>	36
Photo: A. Timm-Bottos, 2015	
Figure 8: CUCCR Opening Event at Concordia University.....	50
Photo: Peter Berra, 2017	
<i>Figure 9: CUCCR Grand Opening Check Out Station</i>	50
Photo: Peter Berra, 2017	

CHAPTER ONE:



Figure 1: ArtsJunktion mb
Photo: A. Timm-Bottos 2015

Introduction

This thesis is a multilayered project that brings together many parts, including unexpected and emergent elements. Starting with preliminary research followed by a single case study, the project evolved to include the development of two new creative reuse models: a household creative reuse depot located in a storefront that serves a network, and an institutional creative reuse centre at Concordia University. A creative reuse centre is an accessible physical location that has employees or volunteers, or both, who sort, display and redistribute donated and discarded materials to people at no or low cost in order for the materials to be reimagined and reused in creative ways. This thesis will share research participants' stories from a Winnipeg creative reuse centre, as well as

outline my own project process in hopes of informing and inspiring others to initiate similar projects.

I collected preliminary data from six established creative reuse centres in Canada and the United States, and then traveled to ArtsJunktion mb Manitoba in Winnipeg, Manitoba, Canada to collect data and develop a case study. ArtsJunktion mb (AJ) is an ideal site for in-depth research because it is one of the few free creative reuse centres open to the public in Canada. Its physical location serves as a community classroom that engages educators in professional development throughout the school year. For me, ArtsJunktion brought together two important aspects: providing a service of distributing materials and tackling the bigger goal of developing and nurturing an abundant community.

Personal Background

I am a doer and a maker; I bring to this topic my personal experience as a child growing up in a free community arts studio in Albuquerque, New Mexico. For as long as I can remember, I have been watching people turn ‘trash into treasure,’ making art out of materials that others would have thrown away. As the daughter of the Executive Director for ArtStreet (J. Timm-Bottos, 1995, 2001, 2011a), a community art studio located under the umbrella of Albuquerque Health Care for the Homeless, and for OFFCenter Arts (J. Timm-Bottos, 2006), I spent many weekends making art alongside other children, families and older adults who were homeless. These spaces provided a free, accessible space for everyone to make art, and a place for individuals and families to explore and teach each other skills. OFFCenter Arts expanded to include a retail space for participants to sell the work that they produced. The sites utilized individual’s strengths regardless of

their socio-economic status and promoted a truly inclusive place to explore art and community (OFFCenter, 2009). Although I was a child while these community sites formed, they played a crucial role in developing my own pedagogy and informed the way that I currently view the accessibility of materials and space. Now, as a certified art teacher, I prefer to source and utilize reused materials in the classroom and in my own arts practice.

This specific line of research came out of necessity; and my work with undergraduate students in the Community Art Education Program as a Teaching Assistant (TA) at Concordia University in Montreal, Quebec, deeply informed the topic. While supervising students during their practical teaching internships, I observed them struggling to locate the materials they wanted for their classroom art education projects. The public schools and community sites in which they were working often had limited budgets, and pre-service art education students had no time to locate and collect alternative, potentially reused or reusable, materials. I watched as they fell back on purchasing unsustainable materials, often made in unethical ways (McDonough & Braungart, 2002; Rivoli, 2009; Rufus & Lawson, 2009) from discount stores. During one evaluation visit, a pair of students was introducing a new lesson at their community centre placement. The assignment was about making an identity box: a project in which participants create a box that represents their exterior selves on the surface and a depiction of their personal selves inside. Instead of promoting individual choice, and increasing awareness of reuse by providing a vessel selection from a cadre of tea boxes, cereal boxes, or shoe boxes; they purchased small, premade wooden boxes, which was logical, as the boxes were easy to obtain and reasonably affordable. This simple step of going to

the discount store to purchase materials highlighted a gap in the teacher education program at the university. (However, on my grading scale, both students received high marks on delivering this project to their students, as they were prepared with the needed materials, etc.) At this point these students had to purchase new because there were no locations, to my knowledge, where students could promptly access a substantial quantity of different boxes that might better suit their participants and the learning objectives of the lesson.

After identifying a practical need for a source of alternative materials within the Art Education department, I felt compelled to explore possible solutions. In the past, these materials had been given to me by students' parents, colleagues, friends and family who saw the potential in a particular material they could not throw away. I knew there was an abundance of useable materials available if you knew where to look or whom to ask. I've noticed that many educators and artists had keen eyes for collecting reused materials for their personal work or in their classrooms, and they would often have special sources or connections to specific types of materials through their jobs, in their neighbourhoods or through frugal friends. Many have requested that these items come to them before they head to the landfill, but they are missing a place to exchange materials and a way to systematize these individual practices.

At the start of this research, I made a special point of asking anyone that I met including, colleagues, students, and community members if they could think of materials that they knew were being thrown away but had the potential to be diverted for creative reuse instead. Without fail, every person was able to identify at least one item that he or she, personally, knew how to source or reuse. They often expressed their own

dissatisfaction with the current path to recycling—or worse, the landfill—and verbalized a desire for some “other place for it to go.” The suggestions and stories about potential materials have been amazing and I am constantly surprised at how easily individuals are able to apply creative reuse to their own lives either as a donor or a user. Their answers further inspired my research and asked me to look into my own experience utilizing these types of materials.

With over twenty years of participant experience in community art studios—now called “Art Hives,” which are supplied primarily by donated materials (J. Timm-Bottos, 2006, 2011b)—I knew that there must be a more viable model to capture and redistribute donated materials on a larger scale that could also serve the Art Education department at Concordia University. After some preliminary online research, I found organizations devoted to creative re-visioning and distributing useable materials.

This research combines my interest in community art education pedagogy with my interests in efficiently providing free and abundant materials to artists, teachers, students and the Concordia community. Indeed, what is being discarded can serve as material for community building. While this thesis does not examine the environmental implications of landfill waste, it was important for me to establish clear connections between what is being discarded as waste with alternative, innovative uses beyond basic recycling. Only then can we begin to build a bridge between people discarding materials and those who want to reuse them.

In retrospect, this project explores the complex components involved in providing a middle ground for “waste” materials to be collected and offers a process to redistribute materials to students, teachers, artists and communities that need art supplies. Through my

investigation, I realized that a local creative reuse centre would not only alleviate pressures of tight budgets, but also reinforce a critical reflection on multiple areas of social and environmental injustices. Most importantly, as an art educator, I hope creative reuse will encourage future students to see differently, by inviting new ways of solving some of the world's most pressing issues.

CHAPTER TWO

Theoretical Standpoint

I will be taking Laurel Richardson's advice to shape a theoretical gift economy framework lens. I give my words and other research participants' words power by acknowledging that I am writing from a postmodernist position and that this "allows us to know 'something' without claiming to know everything" (1994, p. 518). It is liberating to share what I know about myself and my teaching philosophies with others without fear of being "wrong." There are no wrong answers in the gift of telling life stories and each piece comes together in the "complex facets of a many sided crystal" (Richardson, 1994, p. 518). Here, I offer my story, which is a complex crystal that comes with many sides, intertwining relationships, theories and stories.

The questions asked and the local knowledge collected at ArtsJunktion mb, for example, illuminated meaningful insights and ideas about innovative ways to contain, consider and reimagine useable waste, and also assisted in the development of an institutional model of collection and distribution that can be adapted for other settings. It also further demonstrated how projects that prioritize individuals and value the gifts that we each have to offer can generate lasting impacts on the communities that they reside within.

Throughout my research process, I met passionate mentors, collected stories, volunteered, made art with materials heading for the trash, analyzed data, listened and re-listened to interviews, scanned documents, and searched through photos. I kept returning to a parallel process of always looking for the right container, or finding the perfect vessel, to pass on my research to others. What is the best way to package up information, materials, ideas or thoughts? My hope is that this thesis serves as an initial vessel that appropriately contains and organizes, and also showcases and displays with pride, the amazing treasures I found.

Methodology And Procedures

This project depended primarily on the qualitative research methodology of the single-case study conducted over two visits in Winnipeg, Manitoba, at ArtsJunktion mb (AJ) that was augmented by my personal experience as daughter-participant in a community art studio, and as a certified art teacher. It included a preliminary creative reuse investigation, a literature review, and the opportunity to implement two creative reuse centres in Montreal: The Honey Pot at la Ruche d'Art in St Henri to serve the Art Hives network; and, in development stages, the Concordia University Centre for Creative Reuse (CUCCR). Through these methodologies, I set out to answer the following questions: **What information from existing creative reuse centres can be utilized at additional sites of reuse in Canada? How can creative reuse centres be adapted to best serve the Concordia University community?**

The Case Study methodology has many advantages. "It clarifies our thinking and allows us to link abstract ideas in specific ways with the concrete specifics of cases" (Neuman, 2011, p.42). It also allows us to connect lived experience with abstract theory

to better understand the “complex, multiple-factor events/situations and processes that occur over time and space” (Neuman, 2011, p.42). Between February 2014 and October 2015, I collected multiple sources of data through semi-structured interviews, participatory observation, archival records and physical artifacts (Yin, 2014; Neuman, 2011). This triangulation of data from multiple sources created a complex and in-depth study of one nonprofit creative reuse centre. The interviews served two purposes as explained by theorist, Max Van Manen (1990):

[Interviews] may be used as a means for exploring and gathering experiential narrative material that may serve as a resource for developing a richer and deeper understanding of a human phenomenon, and the interview may be used as a vehicle to develop a conversational relation with a partner (interviewee) about the meaning of the experience. (p.66)

I prepared an interview guide to help with the initial questions, but allowed the conversations to develop informally, utilizing a semi-structured format (Van Manen, 1990). A few key participants engaged in more than one interview, which helped to understand specific aspects of AJ’s operations. Interviews are stored as audio files in a pass-code protected computer and were selectively transcribed. Quoted statements have been cited as follows: (Speaker’s last name, personal communication, date) as per APA citation standards.

In accordance with Concordia University’s ethical review specifications, I performed 19 audio interviews: 14 during my first visit and 5 in the following visit. Approximately half of the interviews were semi-structured and took place in a semi-controlled environment around a table or in a coffee shop. The others that were less

formal took place during open depot hours, during a commute, or while we worked. This flexibility allowed me to ask questions in real time and learn about the areas that were important to the individual participants.

As a researcher, I engaged in both direct observation and participant observation (Yin 2013, p.113), which included volunteering to assist with a diverse variety of activities and events happening at AJ during my visits. I was granted access to physical archives that contained administrative documents related to the creation and sustained running of AJ, including bylaws, annual reports from 2008-2015, and the 2014 strategic plan to help understand public perception and the larger community context. I also collected newspaper articles and physical artifacts, such as art made at AJ, as well as other sources of data, to explore converging lines of inquiry during the coding and analysis process (Yin, 2013, p.120).

Research data collection took place between April and September 2015, during two research trips I made to Winnipeg, MB. During the first visit (April 22 – May 5, 2015), I established connections and built relationships that allowed me to gather case study data. I worked with co-chairs Dr. Melanie Janzen and Andrea Bell Stuart, board members, and the ArtsJunktion mb team to understand the interworking components of an active creative reuse centre that diverts usable materials from the landfill and redistributes them to artists, teachers, students and the general public. During this first two-week visit, I asked many questions and performed fourteen informal interviews. I asked additional questions during the following activities: open depot hours (Tuesday, Wednesday, Thursday and Saturday, 1:00-5:00 pm); a teacher education workshop; Earth Day Volunteer Appreciation event; and a formal fundraising event.

My second research trip to Winnipeg (September 24 - 30th, 2015) was geared towards sharing interesting findings from the previous visit. I addressed new areas of inquiry, clarified previous questions and, most importantly, built upon the relationships I previously established. I was invited to present at the 2015 annual general meeting on September 24th to talk about why I chose AJ as the subject of my research and provide the data collected up to that point. I prepared a twenty-minute PowerPoint presentation and then answered questions from the audience. The response was positive, and they were eager to ask about my experiences at AJ compared to other sites of creative reuse in Canada. The members were also keen to consider ways ArtsJunktion mb could continue to grow in the future. This presentation provided an opportunity for the participants who had contributed interviews or who had shared information during my previous visit to speak about their experience, additional information or make changes.

Several personnel and physical changes in the space occurred between my two visits, which informed and deepened observation. I performed five additional interviews and accompanied a lead volunteer in his collection of materials from several locations around Winnipeg.

During initial planning, I prepared for possible limitations for gathering data from multiple sources; the most notable being the potentially large volume of data collected and how to organize it. I scanned and photographed most paper documents and added them to my portable digital archive. I employed several tools to assist in data collection including a digital recording application on my iPhone to record audio, a digital camera to photograph the space, a portable digital archive, and a physical handwritten notebook to record field notes and observations.

After collecting all of my data, I took several months to prepare for coding, which included transcribing interviews, organizing photographs and documents, and engaging in a practice of personal reflexivity with a detailed personal journal. At several points during the processing and coding of my data, I wrote memos that helped capture ideas and fragments of content later used in my findings (Saldana, 2008). Initially, I planned to employ data analysis software to help me categorize and code my data, but after careful consideration and some experimentation with qualitative data analysis software (NVivo), I returned to a manual coding process in a word processing program (Saldana, 2008). This manual process allowed more control over the emerging themes and the flexibility to adapt to changing lines of inquiry (Van Den Hoonaard, 2012).

Delimitations, Researcher Bias, Confidentiality

I intentionally limited the focus of this research to the thorough understanding of the workings of one successful creative reuse center in order to inform the development of a future project at Concordia University. Important associated issues such as environmental impact of waste, environmental sustainability, traditional recycling of materials, or the economics associated with creative reuse are not addressed in this thesis.

It was important to be aware of potential researcher bias and allow ample time to reflect and record these experiences, and how my own experience informed the ways I interacted with participants, collected and analyzed data, and how I framed my final results. Although I tried to remain as objective as possible, the extended length of my two visits allowed me to form friendships through sharing personal experiences, teaching philosophies and dreams for the future. During my visits I stayed with Andrea Bell-Stuart,

a co-founder and active member of ArtsJunktion mb, and her husband, Tim Stuart. This intimate arrangement allowed for many additional opportunities for in-depth conversation and a detailed look at the process of starting ArtsJunktion mb; but upon further reflection, this amalgamation of data collection and daily life may have unintentionally biased my research and influenced my choice in participants interviewed, the topics I chose to explore and themes that emerged. Although this is important to note, I believe the benefits of forming mutual relationships outweighed the possible negative impacts. Another bias comes from my past experience of growing up with a family that was very involved with initiating two community art studios that privileged the use of recycled materials and donations. This experience will always influence how I see similar spaces, but my awareness and reflection on this will hopefully modify my first reactions and maintain some neutrality regarding incoming data.

Confidentiality was handled at the request of the participants, full first and last names have been included in most cases with the exception of “The Collector” who requested to be referred to as such, and a few participants who I will refer to as ‘community members’ for clarity.

Literature Review

In Canada, the responsibility for managing and reducing waste is shared among the federal, provincial, territorial, and municipal governments (Environment Canada, 2013), but it is primarily independent non-profit organizations that tackle reuse of waste. Reuse is defined as the action of using something more than once. “Reuse conserves valuable natural resources, reduces the amount of water, air pollution and greenhouse gases, and is an affordable means for getting materials to disadvantaged people and

organizations” (Reuse Development, 2014). Reuse is different from recycling, where the products are broken down to their component parts and remanufactured into new products (Leonard, 2010). In conventional reuse, the product is reused in its original purpose, such as refilling a plastic water bottle multiple times. Creative reuse, also known as upcycling or repurposing, is the process of taking materials or products that are unwanted for their original function, and with imagination and skill, creatively transforming them into something different than its original purpose. People were doing creative reuse long before popular culture coined the term Do-It-Yourself (DIY, 2014), in which individuals make, fix, alter or build without the aid of experts. Creative people take what is available and at hand, then remix and adapt materials to serve their needs. In the 1970s, there was a resurgence of re-visioning materials that invited people to rethink and reuse materials, not out of the necessity but as resistance against the damages of consumer culture.

Creative reuse centres have been established in Europe and North America since the early 1970s, but I could locate no academic literature written specifically about these sites. A variety of promotional newspaper articles (Berkeley, 2014; Guthrie, 2014) and website content provide a glimpse into the public interest into this phenomenon (ArtsJunktion, 2014; SCRAP, 2014). Magazines, blog articles, and websites like Pinterest, MAKE, and CRAFT, are filled with ideas and directions that are readily available and make it easy to re-vision materials at hand (Daly, 2014; Levine, 2008; YES; Pinterest; Johnson, 2009; Lupton & Lupton, 2007).

These innovative responses partly stem from the larger issue of global sustainability and the growth and awareness of eco-citizenship (Turner, 2005; Dean, 2001; Connelly, 2006; Folnovic, 2014). This term implies that citizens who take a more

critical look at the impacts of the consumer culture and see that the inherent “sustainable consumption is a matter of consuming differently by consuming less, both in terms of the quantities of goods and services consumed (volume) and the environmental impacts of that which is consumed (composition)” (Evans, 2011 p.551). *The Story of Stuff* by Annie Leonard (2010), tracks the lifecycle of consumer goods and details the larger implications of manufacturing, using, and discarding everyday items. People are examining the world around them, working towards a change and taking political action. Activism using materials in a social practice, originally considered “domestic arts,” fosters craftivism—engaging the social, the performative, and critical discourse in the making of things (Greer, 2008). With strong links to material practice and utilizing non-traditional materials, craftivism is a social process of collective empowerment, action, expression and negotiation that fits closely with the fundamental philosophy of creative reuse centres.

Craftivism and creative reuse are also closely linked to the wealth of discarded materials located in our own neighbourhoods and the theories of abundance (McKnight & Block, 2010). An intentional discourse and practice have been developing, supporting the shift away from the market economy, literally through re-visioning trash and enhancing our ability to see the value outside of monetary exchange for obtaining materials, products, skills, and services. This includes providing and utilizing free materials and seeing work produced as more than products to sell. “The themes of the gift, of the freedom and the obligation inherent in the gift, of generosity and self-interest that are linked in giving, are reappearing in society, as a dominant motif too long forgotten” (Mauss, 1950, p. 87). This re-emerging structure, known as the Gift Economy appropriately supports a discourse on generosity, passion and even the political act of

choosing an alternative economy. Relational economic exchange is understood as a good or an item that is transferred from the provider in exchange for an equal return. “In gift giving, one gives to satisfy the need of another and the creativity of the receiver in using the gifts is as important as the creativity of the giver” (Vaughan, 2007, p.23). Feminist and activist, Genevieve Vaughan, goes on to say:

The gift transaction is transgressive and the product passes between one person and another, creating a relation of inclusion. Gift giving is qualitative rather than quantitative, other-oriented rather than ego-oriented, and inclusive rather than exclusive. Gift giving can be used for many purposes. Its relation-creating capacity created community, while exchange is an adversarial interaction that creates atomistic individuals. (Vaughan, 2007, p.23)

It is through this gift economy lens (Eisenstein, 2011; Kailo, 2007; Vaughan, 1997, 2002, 2007) that we can begin to unpack the larger implications of making reusable materials available without the expectation of a monetary exchange. Vaughan looks at the gift economy as a more intuitive process: “submerged human logic of responding unilaterally to needs” (1997). She focuses primarily on a feminist perspective highlighting the disparity between the perceived value of time given to parenting children versus the time given towards a traditional job. She helps us develop the underpinnings of creative reuse from a historical and political lens.

Writer, public speaker and activist Charles Eisenstein emphasizes community development in his work, arguing the irony of where there is higher economic wealth in an area, there is a subsequent decrease in community collaboration (2011). Through this increased reliance on money, we are tricked into believing that we do not need each other,

when in fact the more we trade skills and gifts without the exchange of money, the stronger our relationships become. McKnight and Block (2012) describe a list of what makes a community an abundant community: “gifts” which are the “raw materials for community,” the “associations” or “the processes through which gifts are exchanged” and “hospitality,” “that widens our inventory of gifts” (p. 83).

These ways of looking at the gift economy supports and underpins the mandate of the creative reuse centre, which utilizes and freely shares resources within the community. By taking time to value the materials and the skills to repurpose them, creative reuse centres are contributing to a relevant definition of community developed by educator, Suzanne Goldsmith:

Communities are not built of friends, or groups of people with similar styles or tastes, or even people who like or understand each other. They are built of people who feel they are part of something that is bigger than themselves: a shared goal or enterprise like righting a wrong, or building a road, or raising children, or living honorably, or worshiping a god. To build community requires the ability to see value in others; to look at them and see a potential partner in one's enterprise. (1997, p. 277)

This definition of community exemplifies the importance of sharing a greater sense of collective purpose and highlights the personal sense of agency that each member of the community contributes to the life of a community and the pursuit of shared goods. We are not brought together by one characteristic alone and we are not defined by who we exclude; instead, each individual engages in the community of their own accord, bringing valuable gifts. By stepping forward and being a “part of something that is bigger,” we

create community. We are partners in this process and are able to discern the individual strengths that can improve the whole (Greene, 1995).

Community art education has a substantial role to play in this process of building community and re-visioning trash (Folnovic, 2014; Daly, 2014; Ulbricht, 2005; Hagggar, 2000; Degge, 1989). Community art education, often thought of as technical classes set in non-formal settings, has expanded recently to include more diverse models of community participation and has begun to acknowledge immense skill and experience that is shared by all citizens, not just those with formal educations.

“The ways cultural programming may influence aesthetic values and cultural policy, and thus attitudes about art and art education, have been ignored, particularly in pedagogy. Such disregard maintains the schism between school art education and the larger role of art in people’s lives” (Degge, 1987, pg. 165).

Janette Hagggar, a community art educator at Concordia University, writes about shifting views of art education at a university level and expresses the complexities of teaching outside of the traditional setting of a school system. “Art taught in non-formal settings reaches marginalized populations by working with the student within their community wherever that may exist” (2000, p.47). Art within community also allows learning to be customized to the individual, where shared experiences can develop relationships that promote curiosity and creativity without the competition associated with achievement and measured through culturally specific academic grading systems. Hagggar reflects on her own art education and development as an artist, sharing that she was encouraged to diversify her skills from studio pottery to include a mix of other mediums that supported what her students call “improvisational teaching” (2000, p.52). Although I

believe being adaptable and improvisational is important in all teaching settings, I agree that teaching in non-formal settings may require even more flexibility and ingenuity from the facilitator.

Eco-Art in Art Education has become a popular topic bringing together the environmental impacts and curriculum development for socially conscious making. Authors such as Hilary Inwood (2010) write about the ways we can address environmental concerns within the classroom and the varying degrees in which we engage in ecological issues while offering a critique for popular culture and trendy language like the qualifier “green.” Although there are many larger issues to discuss when it comes to the environmental impacts, sustainability and ethical purchasing, I will refrain here and return to a more individual approach. “Small acts, starting in our classrooms, that begin to build consciousness of growing ecological concerns can change apathetic attitudes and move student understanding beyond the surface level and towards more profound understanding” (Folnovic, 2014, p.16).

CHAPTER THREE

Preliminary Research

To prepare for a single case study and to provide a more complete exploration of the different models of creative reuse centres in Canada, I contacted five sites to gather information beyond their published online content. The Reuse Centre (Edmonton, Alberta), Urban Source (Vancouver, British Columbia), Regina’s Art Supply Exchange, Inc. (Regina, Saskatchewan), Artsjunktion (Toronto, Ontario) and Creative Zone (Mississauga, Ontario). I was able to do field visits for the two creative reuse centres

located in the Toronto area where I conducted an onsite exploratory study in February, 2014 as a part of *ARTE 682: Research Practice*. During this research, I performed on site interviews with the coordinators, Eileen Orr at Artsjunktion (Toronto) and Joan Orr-Fahey at Creative Zone (Mississauga).

The Reuse Centre, also known as The Centre, in Edmonton, Alberta was opened 2007, as a part of the city's waste management system. It accepts various items from Edmonton residents and makes them available to organizations and individuals for reuse. The Reuse Centre is unique as it deals with items that are not accepted for reuse elsewhere. The Reuse Centre has three main goals: to promote the idea and benefits of reuse, to provide affordable items to organizations and individuals, and to divert waste from landfills. Organizations and individuals can gather items at the Reuse Centre for a nominal fee of \$5 per visit (up to 50 kg) or can choose an option for unlimited materials with a \$50 annual membership (Reuse Centre, 2015).

Urban Source was opened nearly 20 years ago as a site for affordable alternative art materials in Vancouver. They collect from over 100 different local industries after which materials are sorted, organized and prepared for the store. Urban Source creates example projects using the materials they collect to help inspire new ideas for reuse. The Urban Source shop, located on Main Street, contains over 100 bins where shoppers are able to choose materials and fill three bag sizes. Prices range from \$6.25 for a small bag to \$19.95 for a huge bag, plus tax (Urban Source, 2015).

Regina's Art Supply Exchange, Inc., also known as RASE was opened in September 2015 in Regina, Saskatchewan. After recognizing a need within her community, Erika Folnovic created a local place for artists to donate, exchange and

purchase second hand materials, media, and supplies for use in studios or classrooms in Regina (RASE, 2015). RASE was developed in partnership with the Canadian Artists' Representation/le front des artistes canadiens (CARFAC), a national, non-profit organization of professional visual artists whose objectives are to “improve the status of visual artists through research and public education and to promote the visual arts” (CARFAC, 2016). Folnovic spoke to me over the phone in a brief interview on January 28, 2016 about her process of getting started, and how starting small allowed her to learn, make mistakes and change her strategy along the way. RASE currently occupies a 12' x 12' section of wall in the CARFAC office in Regina. It is open during their normal office hours and serves mostly a retired population. Similar to other creative reuse centres in Canada, RASE is committed to offering an alternative to the craft stores and discount stores by engaging the Saskatchewan public in thinking about materials through a unique reuse model. They redistribute reusable arts materials at a low cost, utilizing three different size bags of materials that can be purchased based on a punch card system (Folnovic, Personal communication, Jan 28, 2016).

Creative Zone is located in a section of the Purchasing Department Warehouse for the Peel District School Board and is located in Mississauga, Ontario. The partnership with the Peel School District, Family Day Care, and recently the Kindergarten staff from Dufferin Peel Catholic School Board contribute to the funding of one employee and transportation costs in exchange for free materials to its teachers and staff. Creative Zone has access to the warehouse loading dock and forklift that allows for deliveries of large donations. The space itself is furnished with large industrial shelving that where materials are stored out of reach. This particular location has some limitations: the space is in a

warehouse that uses heavy machinery, it requires specific safety gear, and it cannot permit access to minors.

Artsjunktion Toronto, (not to be confused with case study, ArtsJunktion mb in Manitoba), serves only teachers and staff within the Toronto District School Board and is not open to the public. The centre was originally opened in the east end of Toronto in 1980 by Gaetana Robinson in a small room in the basement of a middle school. It was moved to a larger basement space in an elementary school and Eileen Orr, the salaried manager, who now works with a team of volunteers overseeing the redistribution of about 200 tons of materials annually. Since the space and salary is provided by the Toronto District School Board, Artsjunktion's budget hovers between \$7,000 and \$9,000 per year, with an average of 5000 visitors per year. Almost the entire budget is devoted to paying for truck pick-ups and deliveries since very few donors are able to deliver and it can be problematic to work around the schedules of the few companies that do (Garnet, 2014). Both Artsjunktion and Creative Zone funded through public-private partnerships with their respective school boards and other grants. Reuse materials are accessible to educators working within the Greater Toronto or Peel School districts for free.

This preliminary research revealed three key aspects relevant to the future success of creative reuse centres: *Accessibility*, *Commitment*, and *Connections*.

Accessibility: The role of physical space and the location on the map plays a role in the sustainability of the project: if people cannot find the space or if it is too difficult to access they will find an easier alternative. Parking for visitors and a space without stairs are important to have to accommodate differing mobility needs and ease of moving materials. An external entrance for visitors allows for direct access without

disturbing others. Ideally, the space allows for large donations to be delivered and unloaded by a minimal number of volunteers. Having shopping carts and bins on wheels allows materials to be moved easily in and out of vehicles. Joan Orr-Fahey from Creative Zone emphasized the commitment of a permanent space that you could plan to be in long-term. She spoke of the exorbitant costs associated with moving large volumes of materials and the benefits of having a permanent space in order to establish a positive presence within the community.

Commitment: “This is a way of life, not a job” (Orr, personal communication, February 19, 2014). Eileen Orr is always on the lookout for new sources of materials, and everywhere she goes she thinks about creative ways to use them. She makes it a priority to appreciate companies that have donated by sending thank you cards. “I send 80-100 cards a year, and include my business card. I like to include photos of art made with their materials if I can identify it. It feels good to see their stuff getting used” (Orr, personal communication, February 19, 2014). Although Orr’s position at Artsjunktion is only part-time, she has devoted her life to sourcing materials and believes “you have to love what you do” (Orr, personal communication, February 19, 2014).

Connections: Orr starts her day with a lot of phone calling and building relationships that are cultivated over many years. She talks to businesses to inquire about things that their company throws away. Sometimes companies call her in order to donate, or they may have a partner interested in donating or an employee who is looking for alternatives to the landfill. “[The previous director] gave me a handful of [business] cards, but I have built so many more connections. I call, check in and see if

they have any good stuff. That way they don't forget about us,” (Orr, personal communication, February 19, 2014). People are happy to donate material that is not useful to them, but because most companies cannot take time to deliver their donations, she arranges a pickup or goes there herself.

These three keys to success generated additional questions, such as:

- How will creative reuse centers be funded, staffed, organized and maintained?
- How can we generate a sustainable model for scaling creative reuse centres in Canada?
- How can we utilize the information from existing creative reuse centres to develop new sites?
- How can creative reuse centres be adapted to best serve the Concordia University community?
- Can a creative reuse centre work at Concordia University?
- What model(s) of creative reuse centres would best suit the needs of Art Education and the greater Fine Arts Department?

The preliminary research, and the questions it generated, solidified my interest in the impact of creative reuse centres, primarily with a desire to serve a larger and more diverse public. It was during this preliminary research that Orr mentioned having similar conversations with Melanie Janzen and Andrea Bell-Stuart during their visit to Toronto in 2005, which helped inform the planning and creation of the ArtsJunktion mb located in Winnipeg.

CHAPTER FOUR

Case Study Research

After preliminary research of six creative reuse centres in Canada via phone, skype, online and in person, I selected ArtsJunktion mb (AJ) for the unit of analysis for

the case study because it closely represented the diversity that I was hoping to model in Montreal. ArtsJunktion mb is a unique community-based, non-profit organizational model of a Canadian creative reuse centre. It was not only committed to redistributing reusable materials free of charge to all community members, including, but not restricted to teachers and artists, but it also has an educational component that I was interested in learning more about.

ArtsJunktion mb has been in operation for almost ten years, accruing a wealth of institutional and local knowledge. Along with its powerful, yet simple mission of “Reclaiming materials for creativity and community” (ArtsJunktion website, 2015), it provides insight into complex university connections through its associations with the University of Manitoba, Red River College, and University of Winnipeg. ArtsJunktion mb utilizes diverse funding strategies to support their operational costs.

ArtsJunktion mb Origin Story

When I first arrived in Winnipeg, ArtsJunktion mb co-founders Andrea Bell-Stuart and Melanie Janzen and I sat down to dinner and they told me the story of how ArtsJunktion mb came to be. Bell-Stuart was teaching in a grade 2/3 split class in Winnipeg and her sister was teaching grade 3 in Toronto; they would talk regularly and plan their lessons together. Together, they came up with great ideas of how to incorporate art into their curriculum, but when it came to finding materials, Bell-Stuart would head to a local art store, while her sister was able to choose materials at Artsjunktion, the creative reuse centre located in the basement of an elementary school within the Greater Toronto School District. Teachers gathered what they needed, taped up a box right then and there, and the district courier service would drop it off at her classroom.

As an experienced teacher with a strong personal art practice, Bell-Stuart was familiar with the potential for using reused materials in her classroom and would send out a letter to her students' families to collect household materials. This proved to be a lot of extra work, which required coordination, planning, and adaptability since she did not always get what she needed. Sometimes she received too much of something that couldn't be used that year and had to be stored. As it turns out, this was not an unfamiliar story: classrooms all over the country rely on generous families to help supplement shrinking school art budgets. She wondered if there was a place like the one similar to her sister's depot where she and other teachers in Winnipeg could go for materials for their lessons.

The next time Bell-Stuart visited her sister in Toronto she went to Artsjunktion and met with the coordinator. The abundance of materials that were donated—buckets, bins and shelves of stuff—just waiting to be re-imagined amazed her; and it was all free for the taking. So she decided, “If Toronto could do it, why couldn't Winnipeg?” (Bell-Stuart, personal communication, April 22, 2015). Upon her return, Bell-Stuart met with her colleague, Melanie Janzen, and the two of them reached out to other teachers within the district network and asked them to attend a planning meeting in June, 2006. Many of these teachers were still involved in the project ten years later, including Dianne Harms, who took on a very active role in the founding of the ArtsJunktion mb that continues today.

The project started small and was shared primarily through word of mouth. There were just a few sources that had appropriate materials that would either be dropped off or picked up. People within the teaching community took notice; they would call if they saw something that was “too good” to throw away. Materials were stored in garages, trunks of

cars and even in a neighbouring barn. Once they accumulated enough, they started showing up at teachers' events to give away the materials. It was such a success that a local principal offered the group a classroom to store and distribute materials. This space was open for a couple of hours after school for a few evenings a month, but the news spread fast and those days were so busy that volunteers hardly had time to set things out before they were scooped up by excited teachers. There were a lot of benefits to setting up within the school, but the group quickly realized that they were outgrowing the space and wanted to make a move that could be more accessible to the arts community and the general Winnipeg public. Janzen recalls the moment when the idea took root:

The classroom was great, but then we were kind of stuck. It was too small, and limiting. We couldn't be there when the school was closed, I mean those evenings we were allowed to be there, but we had no office space and it was not central.... we wanted something more downtown, more community oriented and lots of the arts organizations are in the Exchange District." (Janzen, personal communication, April 22, 2015)

Once the group of teachers realized that the Exchange District, located in downtown Winnipeg, would be an ideal location for the permanent ArtsJunktion mb, it didn't take long for the word to spread. They received a phone call from a local business owner who had purchased a warehouse space in the Exchange and wanted to rent out half of the first floor to a project that would pair well with the other projects in the building. The owner felt that ArtsJunktion mb would be an ideal complement to his for-profit art store, Cre8tive Supplies and Services. Originally the additional 2,000 sq. ft. was going to be divided to include a yoga studio and possibly a café. After visiting the Artsjunktion in

Toronto and realizing how much potential material Winnipeg had available, the teachers knew that they needed the entire space to sort, display and distribute reusable materials.

Securing the space marked a huge change in how they had to organize. “Suddenly we were in a pickle. We had rent to pay, 2000 sq. ft., no employees; we held a work bee and rented a power washer to clean” (Janzen, personal communication, April 22, 2015). A ‘work bee’ is a service related event, a tradition in Manitoba, where volunteers from all over come out to help clean, paint and in this case, set up the new space. They called out to coworkers, friends, family and basically anyone who could lend a hand. Next steps included applying for charitable status, developing the bylaws, writing grants, fundraising, and hiring a depot manager. The new space had many of the physical features that the group was looking for, including a loading dock, with large barn doors that could receive shipments of donations. They soon realized, however, that the loading dock with its narrow single lane would also be shared with the art store, so the drop-offs had to be carefully coordinated for safety. Since there was no designated parking that went with this space, community members primarily came on foot or parked on the street until they made their selections and then loaded up their car at the dock.

In the early days, the board members doubled as volunteers, spending open hours sorting, putting items out on the shelves and welcoming new people into the space. Neighbours and friends kept their eyes open for usable materials to fill the shelves. The founders made connections with many key players in the arts community by spreading the word about ArtsJunktion mb and talking to anyone they came into contact with. Bell-Stuart jokes that her opening line would always be “Have you heard about ArtsJunktion?” (Personal communication, April 22, 2015) whenever she was speaking with her students,

buying groceries, or ordering a coffee. The word spread quickly and they had no problem filling the shelves.

Driving with Bell-Stuart one morning through the Exchange District, she expressed how this area of Winnipeg was an ideal location for a creative reuse centre. “It is in the heart of the city where there used to be a lot of manufacturing and old warehouses. Now this district is full of the artist crowd, a lot of the warehouse space has been converted to studios and galleries, probably because the rent is cheap” (Personal communication, April 22, 2015).

On one of our drives to the depot we passed the Winnipeg Art Gallery, that has three beautiful murals, and as we crossed the intersection of Portage and Main, she mentioned that this area also has a large population of people struggling with poverty and homelessness; many of whom utilize materials from ArtsJunktion mb to support their artistic practices. We pulled up to the loading dock on the for-profit arts store side that occupies the street level storefront of the three story red brick warehouse.

The physical space is accessed by a single steel door on the first floor of the 2,000 sq. ft. warehouse space, which has been divided into two main sections separated by large wooden shelves. Immediately to the right of the entrance, a desk holds a phone, miscellaneous office supplies and the drop off sheet for contributors to sign in items that they are donating. Behind the desk there is a separate sorting area with access to the shared loading dock that is restricted to employees and volunteers. Large red pillars support the high ceilings and add a block of colour to the visually busy space. Upon entering, there are four large, wide wooden shelves, 8’x 15’x 3’, filled with medium and large semi-transparent Tupperware bins without lids that contained miscellaneous items.

To the left is the fabric and paper section. The fabric section is separated by a 4' bookshelf containing an assortment of containers which hold buttons, fasteners and miscellaneous patterns. The donated fabric has been sorted into large bins based on colour



Figure 2: Textiles and notions
Photo: A. Timm-Bottos, 2015



Figure 3: Fabric Section of ArtsJunktion mb
Photo: A. Timm-Bottos, 2015

or type of fabric. The paper section held several different types of containers and shelving to hold paper of different shapes and sizes. In the back there is a section that contains frames, glass and tile pieces. Five 6' folding tables and chairs are placed perpendicular to the back wall forming the workshop area next to a small kitchen, staff lockers, storage area and a bathroom. The following day, I was warmly greeted at ArtsJunktion mb, an hour before the doors opened to talk with the depot manager and help gather and arrange materials to be on display at a teachers' conference to be held the next day. The staff welcomed my idea of filling individual baskets of all one-coloured items to demonstrate the assortment of potential materials. While I was preparing the materials, a group of teachers came from a local district to visit the space and collect materials for their



Figure 4: Basket of Blue Materials
Photo: A. Timm-Bottos, 2015



Figure 5: Table Display
Photo: A. Timm-Bottos, 2015

classrooms. The depot manager at the time, Krista Hoeberg, welcomed them and started the tour:

Welcome to ArtsJunktion, we are a non-profit organization that runs primarily off of the donations of individuals. Although we do get a few grants that go to support our programming, the majority of the running costs come from individuals like you. All of the materials you see here are donated. Some things come from businesses or manufacturing and we get them in multiples, sometimes on a repeat basis. Some things are obsolete or one of a kind. Sometimes it's a donation from someone that has a family member who had an artist in the family who passed away and they bring us a donation of 40 years of their art materials. It is all about timing too, so I really encourage you to come on a regular basis to see what we have in [stock]. The way the depot works is that you gather your materials and when you are ready to go, you sign out what you are taking in volume, we measure things in cubic feet. See this milk crate, that is about a cubic foot, just

eyeball it. As you can imagine, these statistics really help us to show how much material we are saving from the landfill. (Hoeberg, audio recording, April 24, 2015)

As I walked through the aisles of ArtsJunktion, picking up different materials, I was able to familiarize myself with how the space and materials were organized. “The depot is loosely organized into different categories. Because we get large donations of unexpected materials we never know when or what we are getting so we want to accommodate and find a spot for it” (Hoeberg, personal communication April 24, 2015). Different labeled sections were designated by types of materials throughout the store. For example, the fabric section was sorted into bins of colour or by the possible use; there were boxes of buttons and large containers of bright green zippers. The paper section had slotted shelves to help keep the stacks of mismatched pieces as accessible as possible. There were shelves filled with art magazines and reference books on topics of all sorts from quilting to Faberge eggs. The back corner of the depot held plastics, primarily VCR cases, cassette tapes, scratched records and miscellaneous plastic packaging. Three large freestanding shelves stood in the centre of the room, each holding similar bits and pieces of curious objects. The middle shelf currently held candlesticks, jars, puzzle pieces and large bins of stained glass pieces.

I happily arranged the coordinated colour groups of materials into attractive vessels that so beautifully showed of the contents. It was important for these baskets to showcase the variety of materials that could be found at ArtsJunktion mb, but also hint at the aesthetic potential of these materials that others may have normally seen as junk or trash.

Diverse Volunteers

On my third visit to the space, I arrived at the depot a few minutes before opening, and a small crowd had already begun to gather in the courtyard. By the time the depot manager unlocked the doors, there were about twenty people waiting to get inside and see what new treasures were on the shelves. It turns out that a few of them were volunteers; some had come with a personal care worker to help them interact in the space and to sort incoming donations. This particular group of volunteers have a range of abilities and are eager to work. The depot manager checked in with them and gave each a task: some cut greeting cards in half, saving the image and recycling the message; others tore away the plastic from damaged binders, saving the square sheets of cardboard and metal tongs. The volunteers work across the table from one another, sharing in polite conversation.

ArtsJunktion mb has a variety of volunteers that have come from several different organizations. I spoke with Barb Doncaster, the workshop coordinator, who spent many days working during depot hours and she told me some of her favourite experiences working with volunteers. She shared, “I love that part of the job, the volunteers, but especially the ones with special needs because they are so happy to be here. Such good energy. And we [ArtsJunktion mb] provide something, a sense of purpose and a place to be... you know it’s a big deal to have a place to come and sort a few things for a couple of hours” (Doncaster, personal communication, 2015). ArtsJunktion mb offers hours of work experience to people re-integrating into the workforce and community service hours for students at local high schools. Each individual volunteer brings new opportunities and unique skills that are helpful to AJ. The 2015 annual report shows that ArtsJunktion logged 2188.20 volunteer hours that year (Depot Stats, 2015). I met several other

volunteers during my visit, they each shared that they always felt welcome and useful while they worked in the depot, and sometimes it's the best part of their week.

All incoming items are logged in with as much information as possible by staff members or the donors themselves. Information includes the type and source of donations and the estimate volume in cubic feet, using a visual approximation with the milk crate. In 2014, 10120.4 cu.ft. was logged into the project and 12226.33 cu. ft. was logged out. This quantitative system allows ArtsJunktion to estimate the total volume of materials diverted from the waste stream each year.

Since most materials arrive in a variety of boxes, bins or bags, they require additional sorting from the depot staff and volunteers before they can be placed out on the floor. This sorting process includes removing the items from original packaging, grouping similar items together, and putting them into containers for display. These containers filled with disassembled "raw" materials are then placed in the depot according to material type and space available. Some materials are not put out, such as clothing or toys, but are instead boxed up again and picked up by the local thrift store.

I observed that when materials went out onto the depot floor in their original packaging and put in the wrong area, or were placed too close together, they were overlooked by the users. The depot manager and a few board members discussed how a little extra care can make a huge difference. In fact, often it was the items that volunteers or staff took extra time and care to display that users chose to take home. When "you spend an hour making an area look nice or carefully line up all these bits that have been around for ages and then you turn around and Whoosh! it's all gone." (Hoeberg, personal communication, 2015).

Workshops, Teacher Trainings and Public Events

ArtsJunktion mb organizes approximately twenty-five workshops each year, about half of which are aimed at professional development for teachers within the Winnipeg area. Many of these workshops were funded under a special grant with the Winnipeg Foundation and matched by a private funder with the added mandate of promoting extended learning around the traditional teachings of the local aboriginal people.

The depot was closed to the public on April 27, 2015, but we arrive at 8:00 am to set up for the full-day teacher workshop organized by the ArtsJunktion Workshop Coordinator, Barb Doncaster. The workshop featured the artist Pancho Puelles, an artist and educator who teaches at R. B. Russell Vocational High School. His artwork expresses and reflects a wide range of personal and artistic influences. Through multi-media installations including music, photography, ceramics, painting and sculpture, Puelles creates artwork that expresses social change (See Appendix C). During the workshop, teachers created a sculpture of their own self-identified animal guide with help from Leah Fontaine, the aboriginal consultant. Puelles demonstrated his sculpture technique using a clothes hanger, panty hose, and a wood block to form a figure. Teachers generated their own personal animal, which included a special object as the heart. Participants utilized materials from the depot to add embellishments including fur, feathers, scales. This workshop utilized the concepts of the Anishinaabe (Ojibwe) medicine wheel and the seven sacred teachings and virtues. “Each law is embodied by an animal to underscore the point that all actions and decisions made by man are manifest on a physical plain. The animal world taught man how to live close to the earth, and the connection that has been

established between the animal world and that of man has instilled a respect for all life in those who follow the traditional Aboriginal way.” (Sharing Circle, 2015).

On Saturday, April 25, 2015, ArtsJunktion mb put together a special event to celebrate Earth Day and their annual Volunteer Appreciation party. During open depot



Figure 6: Roy Liang for Earth Day
Photo: A. Timm-Bottos, 2015



Figure 7: Earth Day Pizza Oven
Photo: A. Timm-Bottos, 2015

hours (1:00pm–5:00pm), we hosted several activities and served refreshments including smoothies, pizza, popcorn and coffee. Roy Liang, a local textile artist, volunteered and hosted a button making station where visitors could create customized buttons from fabric or collage. During a quick interview, Roy Liang shared how he used a material found at AJ:

One time I came in here and someone had donated 130 vintage matchbooks from the Winnipeg area. I wanted to think of something to make that was really fun but also repeating itself. So I took photos of all of the matchbooks and used Photoshop to make them into a fabric pattern which is something I can keep reproducing.

(Liang, personal communication, April 25, 2015)

Liang talked about this Earth Day event as an opportunity to give back to ArtsJunktion mb and shared his passion for found materials with others. I observed participants as they engaged with this activity. Participants took great care to create and compose their small buttons and carefully press them through the crimping machine and then attach it to their clothing, another community member showed her support by bringing her mobile pizza oven and making free wood fire pizzas in the loading dock area. There were several musical acts including former depot manager, who played a few sets with her band. Nearly two hundred people stopped by ArtsJunktion mb that afternoon, to celebrate and take away materials.

We had another early morning set up while I was visiting: the annual fundraiser event. This year, the theme was 'The Funky Junk Cuban Brunch,' which sold individual seats and tables for a catered brunch. Artists from the ArtsJunktion mb community utilized a donation of cigar boxes to create one of a kind works of art that were then auctioned off. The event brought in nearly 70 people and featured a band and pair of Cuban salsa dancers who gave a short performance and taught the audience a few steps. This type of fundraising event is targeted towards individuals that may donate larger amounts of money including city officials, related organizations, foundations or other possible donors and represents efforts to create positive partnership with the greater community.

Costs: Finding the Money

The beginning of ArtsJunktion mb started small, core team was dedicated to promoting an alternative to purchasing new materials. The group gathered public support

and adoration by reminding the community that there was an abundance of materials available to them. Since they did not have overhead costs and their budget was small, they were happy to donate their time and resources to the project. As ArtsJunktion mb became more established and the annual budget grew from \$555 in 2008 (First AGM Report, 2008) to \$137,000 in 2015, the board asked themselves if offering the materials for free was still possible. The board researched many different models, some which charged a monthly membership, others which sold items in bulk based on volume, and others that actually priced items individually. In the end, they agreed to continue to make materials available for free. “Well, we are not going to charge for materials, we built that in at the beginning! But that puts a lot of stress on the other committees, fundraising and workshops pay for most of the daily running costs. And we write grants, but they usually fund one off projects” (Doncaster, personal communication, 2015). Currently, the potential drawbacks of switching to a monetized system seem to outweigh the benefits of additional revenue.

When I asked if they encourage individuals to donate money during their visit, Doncaster shared, “It’s a hard conversation, one that I’m not very good at having. The people that take the least seem to be the ones donating [money], they come up with one little pad of paper and ask if this amount is enough, and I’m like please take it...they need it, you know. But then on the other side an established organization will come over once a week and load up three cars without ever making a contribution. It’s like they think that they are doing us a favour, taking all those materials away.” (Doncaster, personal communication, 2015). Currently, AJ is trying to reduce the use of the word “free” amongst their staff and volunteers, and instead trying to engage everyone in a

conversation to help encourage them to make a donation. “The way I see it, it’s all about education and convincing them to be a part of it. Making a contribution is a part of the Winnipeg culture, but instead of a random donation here or there, Winnipeg buys season tickets and annual memberships” (Hoeberg, personal communication, 2015). She believes that AJ should consider adding an annual membership fee, for those that can afford it and suggests that they could waive the fee for some of their current users.

The Collector

During my second research visit, a key volunteer, who prefers to be named “The Collector,” invited me to ride along with him during one of his daily trips around town. When asked if he collects a lot of different materials, he quickly clarified, “I don’t collect things necessarily; I collect people and make connections” (The Collector, personal communication, April 2015). The Collector spends several hours a week moving materials around the city, and has developed connections with people in every kind of job; he makes both scheduled and unscheduled visits. ArtsJunktion mb has a limited annual budget for these types of trips, but The Collector is passionate about reclaiming materials and getting them to the people who can use them. Many donors have developed reciprocal relationships with The Collector, which encourages him to stop in whenever something is available or if he has something that they may like. The following story demonstrates the extent of some of The Collector’s pick-ups:

So I get a call from one of the Amish farms on the outskirts of the city, and they tell me they have a ton of potatoes that they want to give away. And I know some people in a few different places that would love that kind of thing. So I say ‘sure,’

and make a plan to bring my trailer to load them up. I'm thinking there is going to be a bunch of 50lb bags I can pile up in the back, but when I get there...it's one giant bag hanging from a forklift. I was a bit surprised, but I wasn't going to NOT take them! So I get them to lower it all into my trailer. Now it was getting a bit late and I wanted to catch one of the shelters before it closed, but things are moving slow and I know I'm never going to make it back into town in time. So I call a buddy who has a big garage that I can park my trailer in overnight. I drop him some potatoes and I come back on Monday. That's what friends are for. (The Collector, personal communication, 2015)

As the previous example indicates, not all of The Collector's pick-ups and drop-offs are materials for ArtsJunktion mb; he makes several trips each week to diverse locations to pick up and drop off many things along the way. The pick-up trip that I accompanied him on started at a local framing and print store. One of the employees was moving and had mentioned to The Collector how stressed she was about how much she had to move, and The Collector offered to take any excess. When we walked into the shop, the entire staff lit up, and the owner immediately checked several collection boxes for matte board scraps they set aside for ArtsJunktion. We then ran across the street to the young woman's apartment, walked up four flights of stairs, and retrieved three large boxes of art related materials. She expressed her appreciation and relief about having these materials taken to a good home through ArtsJunktion. The next stop was an Aboriginal grocery store and café. The Collector picks up the oil they used in their fryer every couple of weeks and drops it off to a friend who works in an auto shop and has recently converted his diesel truck to run on used cooking oil. Before we stopped at the

auto shop, The Collector drove through a few back alleyways and checked the dumpsters, because “sometimes there is good stuff here, but you never know.” The guys at the auto shop were just as excited as the ladies in the café to see The Collector. Warm smiles and a greeting seemed to be a welcomed interruption of their workday. We unloaded the two 5 gallon buckets containing the oil and I observed that there was no direct exchange here; they thanked him with handshakes and a few jolly laughs.

Next stop, we pulled into a factory parking lot where he handed me a pair of work gloves and we headed inside. This was a paint chip factory where they print large pages of colours to be chopped and displayed in hardware stores. There was an area set aside for paper that could not be sold due to a mistake or damage. The Collector let me know that we take only about a third of the material because others are also stopping by to collect. Even with this “restriction,” we still made five or six trips to the truck. “I picked up some really nice red [paper], right around valentine’s day and these large sheets were used at one of the school’s community lunches as place mats and decorations. Everyone wins, they didn’t have to throw it away and the school didn’t have to spend the money” (The Collector, personal communication, 2015). The next stop was to visit a teacher who had often received materials both from ArtsJunktion and from The Collector directly. She greeted us with big hugs and we slipped into her new office where she transitioned from a classroom teacher to an adult education consultant. She had so many great stories to share about materials, her students, and visits from The Collector. She showed me photos from a project her students initiated after a large donation of vinyl records.

On the way back to ArtsJunktion, we made one last stop at a community garden at a nearby school. There was a team of volunteer gardeners working on final harvest and

cleaning up the beds in preparation for the winter. The Collector pointed out to me that all of the wood and plastic materials were reclaimed from the garbage and reused to make the raised garden beds.

When we unloaded all of the stuff from the day, The Collector signed in approximately 17 cubic feet in total. It is clear that this is not a job or an obligation for The Collector, but this is how he chooses to live his life and he is deeply committed to connecting people with useful things. The list of his connections keeps growing; people phone when they have an abundance of things or they spot something interesting, because they know that he will think it has potential and have an idea on where to take it. People also call when they are looking for something as he may already have it or, at the very least, he will have a pretty good idea on where to look.

Case Study Summary

Three main themes emerged from the data collected at ArtsJunktion mb which are illustrated in the examples below: Putting People First, Building Relationships, and Seeing the Potential. These themes were developed from both case study data collection and a deepened and broadened reflection of the initial themes *Accessibility*, *Commitment* and *Connections* discussed in my preliminary research. Initially, *Accessibly* was used to discuss the physical space and ease of access of materials for diverse populations, now the theme of accessibility can be integrated into the bigger vision of *Putting People First*. The aspect of *Commitment* was demonstrated by the actions of dedicated coordinators and volunteers who dedicated substantial amounts of time for collecting and redistributing useable materials. *Connections*, emphasised the importance of building relationships with

donors to diversify and fill the shelves with materials but now continues to expand to include the value of developing partnerships with diverse community members and aims to promote a sense of abundance and gratitude for the gifts they have to share, well beyond stocking the shelves. In many ways these three preliminary themes are present in each of the final findings demonstrated below.

Putting People First: The most obvious theme throughout my research at ArtsJunktion mb was the determination and the commitment of the co-directors, the board, the staff and the volunteers, to choose to put people first. For example, “hiring” volunteers with disabilities who may need more assistance than the work that they could complete, or the kind regard extended to every person who takes the time to drop off materials, or the underlying trust implied in choosing to see the best in every person who walks through the door. All examples pointed to putting participants before profit. Even during heated board meetings when opposing views insisted on the need for more revenue, in the end, ArtsJunktion mb chose not to charge membership or material fees. Their commitment to accessibility and inclusion won out every time. The potential in the diversity of funding streams that can come when active minds and passionate hearts put their skills together is truly remarkable. Although putting people first fostered and generated more creativity on how to earn the needed funds, it also required additional hours of grant writing and workshop planning. Like Margaret Mead said so aptly, “Never doubt that a small group of thoughtful, committed citizens can change the world, indeed, it is the only thing that ever has.” (2011).

Building Relationships: Another key component that came forward both in my preliminary research and in the case study was the crucial role of developing deep and

lasting connections within the inner circle of volunteers and employees and with the greater community. These relationships formed extensive networks and informal webs between individuals regardless of age, race, gender, or socioeconomic status. By looking at all individuals as potential relationships it opens opportunities for people to engage in the gift economy by offering what they have and expressing what they need. The Collector is an amazing example of how these small interactions that privilege what individuals have to give can have long-lasting impacts. The relationships built by The Collector showcase the abundance in our communities if we know where to look or whom to ask. The Collector is not the only one who demonstrates the importance of personal relationships: I witnessed many opportunities where relationships and word-of-mouth communication brought great benefits. Artists are able to share their ideas with teachers in the community during monthly workshops, who then share it with their students and administration, promoting more opportunities for workshops and skill sharing. Individuals that have a personal connection to the staff or volunteers at ArtsJunktion mb are likely to share with their friends and family, which widens the web of individuals that can utilize the reused materials or make valuable donations. Other community connections are built through casual interactions and conversations in everyday life.

Seeing the Potential: Seeing the potential in the materials and the participants is at the heart of ArtsJunktion mb. The materials often seemed to have a life of their own, directing projects and creatively raising funds; for example, the large donation of cigar boxes that sparked the theme for the annual fundraising event. Seeing the potential is deeply embodied by the ArtsJunktion mb volunteer, The Collector, who is devoted to building relationships and connecting people also fits the definition of a *bricoleur*.

“A *bricoleur* is someone who has learned to be adept in diverse areas, can draw on a variety of sources, and makes do with whatever is at hand. The bricolage technique involves working with one’s hands and combining odds and ends in a practical, skilled, and inventive way to accomplish a task. A successful *bricoleur* possesses a deep knowledge of materials, a set of esoteric skills, and a capacity to combine or create flexibly. The typical bricoleur is often a highly inventive and skilled craftsman, repair person or jack-of-all-trades.” (Neuman, 2011, p. 177)

Having *bricoleurs* within the project expand and enrich the space; they are able to look at materials and not only see what it once was used for, but the many other ways that it could be used alternatively.

CHAPTER FIVE

Bringing Creative Reuse to Concordia University

Upon return from my two visits to ArtsJunktion mb I thrust myself into the reflective process of transcribing interviews, analyzing the data and thinking about the complex ways that ArtsJunktion mb worked in Winnipeg, but the experience also inspired me to take action. I was eager to operationalize my findings of the ArtsJunktion mb case study into a local Montreal, Quebec context.

The first action was to respond to an immediate need that Concordia’s Art Hives Network had to systematize expanding donations in order to support and supply the quickly developing local network of free community art studios called Art Hives or Ruches d’Art, in Montreal. “The Art Hives Network connects small and regenerative community arts studios together in order to build solidarity across

geographic distances. This effort seeks to strengthen and promote the benefits of these inclusive, welcoming spaces across Canada, and throughout the world” (Art Hives, 2015).

The community and staff at Concordia’s La Ruche d’Art in St Henri had already been *seeing the potential* and been brainstorming about how to re-distribute the abundance of materials that showed up on their steps each week, and how it was now time to make a space available for this purpose. It involved clearing space in the basement and having a volunteer make a set of large shelves. Over the first few weeks in the new year, volunteers came together to sort and organize materials into bins and boxes transforming an underutilized storage space into a visually engaging display of creative possibilities we called “The Honey Pot,” geared to provide materials to surrounding community art spaces. In March 2016, La Ruche d’Art’s “The Honey Pot” opened during Creative Arts Therapies week and a number of Art Hive leaders, community members filled large bags made from reused IKEA sign banners with materials for their neighbourhood community studios. Materials taken during that week traveled as far as Eastmain in northern Quebec to be utilized by the local community.

Less than a year ago, I had the opportunity to sit down with influential people at Concordia University to share my experience at ArtsJunktion mb and propose a creative reuse centre at the university. The physical location would supply usable materials from within the institution to both the Art Education students, who initially inspired me, and the greater Concordia community. The timing was right, as Concordia University, situated in Montreal, Quebec was actively addressing issues of sustainability. This large academic institution with approximately 45,000 students has the potential to be an accessible and

purposeful civic commons. Specifically, it can respond with concrete action to close the gap between the perceived lack of creative materials and actual abundant amount of potential reusable waste discarded within it. The following is a brief timeline of my process in the development phase of the new project.

In January 2016, I met with Sustainability in the Environmental Health and Safety Department (EHS) to better understand Concordia's waste system through a series of waste audits executed over the last five years with the goal to gather information about the waste breakdown in public spaces on campus (Shennib, 2015). Our conversations quickly turned from the topic of data collection to discussions about general waste management and the future partnership for a creative reuse project.

In February 2016, I refined the proposal and looked for the right department to financially support the project. I attended meetings and pitched my ideas. Initially, I was met with resistance with comments like, "You'll never find space," "no one will fund this," "departments won't want to give up their stuff," "students will take too much," "it will just become a room full of trash," and "it will never work!" Over the course of each meeting, the room would soften, the passion for the project would rub off, and I would find the right angle to connect with faculty, students and staff, then readily answer their questions. I was prepared with the language I had learned at ArtsJunktion mb that was required to spark their imagination. If they were not ready to sign on as a partner or offer me something concrete, I got core people thinking and talking about the possibilities of reuse and made them feel connected to the project.

In March 2016, a funding opportunity presented itself. Concordia Council for Student Life (CCSL) released the "Big Hairy Idea Competition" which called for

proposals for projects that were designed to change something big, something new and something with lasting impact on campus. The projects mandated partnerships between students, faculty and staff. The funding award ranged from \$10,000 – \$45,000. I submitted the idea of creative reuse and called it Concordia University's Centre for Creative Reuse (CUCCR) (See Appendix D). The Collector had shown me the importance of connecting and sharing with as many people as possible. The "friendraising" (building of enthusiasm and resources through developing friendly personal relationships) I did earlier in the winter had paid off, and I was able to demonstrate a strong partnership between the Environmental Health and Safety, the Office of Research, and the Faculty of Fine Arts.

In April 2016, CUCCR was selected as one of three finalists and I was asked to present in front of the board. In this meeting, I spoke about my research and the ways that ArtsJunktion mb had informed this project. I spoke about the impact of a site like this and how CUCCR aligns with the "Nine Strategic Directions" released by Concordia in 2014 (Concordia, p. 4-10). CUCCR is also closely aligned with Concordia's Sustainability Policy, which was currently in review. I submitted a budget that included two years of funding, requesting the maximum amount from CCSL. After deliberation, the board replied that CUCCR had won the funding, but it was conditional on finding a space within the university. CCSL granted Concordia University's Centre for Creative Reuse \$45,000 to be used to actualize the project over a two-year period.

With the financial support of CCSL and the public awareness of winning the Big Hairy Idea Competition, I was able to follow up about the space allocation that had been made after that initial meeting in January with the Office of Research, currently a space

about 500 square feet in the basement of the Hall Building, a central hub of the downtown campus, accessible via stairs, elevator, and (eventually) loading bay. My collaboration with the EHS office also positioned me well to connect with Facilities Management, Operations and Distribution. In fall 2016, I built a team of interns to work on the physical space design, logo and graphic design, website development and departmental out-research within the Faculty of Fine Arts. I have also been working with a team of six students from Concordia's John Molson School of Business on a system-mapping project. This prioritizes the theme of *putting people first* to bring together people from different backgrounds to share their skills and leave openings for others to contribute their ideas to the project. Aiming for a public open in March 2017, the work to create CUCCR now begins.

Concordia University's Centre for Creative Reuse will focus on the artistic and pedagogical reuse of materials that are abundant within the university and commonly thrown in the trash. The organization of this effort will positively impact the goal of becoming a zero-waste campus. Gathering useable materials and making them available in one central location opens up creative opportunities, intersections for innovation, and educational programming for collaborative creation for all. Students, faculty, schools, and community organizations will access these materials at no cost, reducing material budgets and initiating awareness and action about the environmental impact of consumption and waste. By being located within the existing infrastructure of the institution, we have significant support through academic departments, student groups and general operations, including greater access to funding streams and reduced operating costs. The space has

been provided by the university and student volunteers, which will significantly reduce our expenses and provide us with additional support that ArtsJunktion mb had to generate on their own.



Figure 8: CUCCR Opening Event at Concordia University
Photo: Peter Berra, 2017



Figure 9: CUCCR Grand Opening Check Out Station
Photo: Peter Berra, 2017

CHAPTER SIX

A Future Vision

The purpose of this research project was to investigate and propose a way to live in a world that sees the potential in that which has been discarded. This research has demonstrated that it is possible to shift the way we access and reuse unwanted materials. The creative reuse centre offers an accessible, physical location, a middle ground for “waste” materials that have been discarded in order to redistribute them to students, teachers, and artists that need creative supplies for their own artistic and inventive aspirations. A creative reuse centre partnered with the university would build the relationships needed to support sustainability plans and offer educational experiential

opportunities for all ages. Establishing a physical place on the Concordia campus provides a platform for redirecting and rethinking materials, and also opens intersections for people to come together and explore, experiment, and reimagine unused potential to generate not only inventive and socially relevant art but to foster engagement among resilient citizens.

A local creative reuse centre may not only alleviate pressures of tight budgets, but also invite a more critical reflection on multiple areas of social and environmental justice, by encouraging students to reimagine the use and inspire innovative possibilities that can be created from unconventional materials. It can work at the level of university policy change, as demonstrated by the first shift of the word “waste”; now routinely changed to “residual materials.” The change in terminology to “residual materials” represents a critical shift for the sustainability of the university’s operations. It shows that the leadership of the institution, most importantly in Facilities Management, recognizes that wastefulness, when it comes to materials, can be designed out of a system. In this case, the system is the material ecology of a higher-learning institution. This change says “we can design a university materials management system where the destination of residual materials from our institutional activities are *other* value-generating activities, so let’s stop calling the materials ‘waste’” (Shennib, personal communication, October 2016). And it’s not just an important shift in thinking, but also in how we communicate. Choosing this term for the new material management program means that the university sees how changing terminologies in our communications reframes perspectives and encourages innovation within the community. Inherent in the conceptual re-orientation is the need to collaborate on redesigning these systems, due to the complexity and scale of the institution, so it implicitly requests collaboration.

Through my perspective as an artist and an Art Educator, I believe that every community in Canada should have a creative reuse centre like ArtsJunktion mb. By conducting this research, producing practical information on existing models, and identifying key themes that reflect a centre's success, I believe we can build an approachable, adaptable roadmap for communities interested in developing their own creative reuse centre. *Putting people first, building relationships* and *seeing the potential* asks us to hear the needs of the community and offer places for people of all abilities, backgrounds and demographics to see abundance of materials in the world, get inspired to create and feel gratitude for the others who have saved it for us, all without the exchange of money. Yes financially, each centre will have to make a decision to weigh the pros and cons of creating something outside of the consumer culture and decide how they choose to pay the rent but we are now able to learn from example and see alternative ways of creating this shared vision. ArtsJunktion mb, among other creative reuse centers, is actively experimenting and demonstrating ways to practice shifting towards a sharing, gift economy and it feels exciting. "We are poised at a critical moment of opportunity to reclaim gift culture, and therefore to build true community" (Eisenstein, 2011). If places like ArtsJunktion mb can continue to resist the easier paths of monetization, others may catch on to the added benefits of gathering materials without exchanging money; and for every interaction we are able to appreciate the abundance and find new inventive ways of making things other than money.

As I return to my metaphor of finding the right vessel for this project, I am surprised by how much of an impact the container has on the value of the material inside. This vessel serves a different purpose: it groups things together and shows off the items in

an attractive and inviting way. Plastic bags and broken packaging is stripped away and the raw material is piled high to look at in all of its potential and abundance. This act of display is key to sparking a user's interest, for them to pause and reimagine what it once was and what it could become. The container does not travel to the material's new home, and instead it is refilled again and again. Like the plethora of small containers that hold materials, which were collected, sorted and then given a privileged place within the reuse system, the four walls of the centre for creative reuse is also the container that makes what is inside important.

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Appendix A:**INFORMATION AND CONSENT TO PARTICIPATE IN A RESEARCH STUDY**

Study Title: Exploring a Sustainable Model for Creative Reuse Centers

Researcher: Anna Timm-Bottos

Researcher's Contact Information: atimmbottos@gmail.com

Faculty Supervisor: Kathleen Vaughan

Faculty Supervisor's Contact Information: Kathleen.vaughan@concordia.ca

I understand that I am being invited to participate in the research conducted by Anna Timm-Bottos from the department of Art Education at Concordia University in Montreal QC. I have read and understood the procedure and the purpose of this study and participate willingly.

A. PURPOSE

I understand that the purpose of this case study research at ArtsJunktion mb in Winnipeg, Manitoba and SCRAP in Portland, Oregon is to explore the components of a successful creative reuse depot. The aim is to gather personal stories and opinions that can help identify the underlying themes that can be utilized to create new projects in other parts of Canada and to explore impacts for art education pedagogy and policy. A creative reuse center (CRC) is a physical location that sorts, stores and redistributes donated materials to people to be reimaged and reused in new ways for free or low cost.

B. PROCEDURES

I understand that if I participate, I will be asked to share my insights, observations, opinions and duties around the creative reuse center. I understand and agree to the use of an audio recorder, active taking of field notes and photographs before, during and after our interviews. I agree to be honest and forthcoming about my involvement in the creative reuse center. I also understand that the information collected may be published for academic or promotional purposes.

C. RISKS AND BENEFITS

I understand that I may face certain risks and benefits throughout this process including but not limited to promoting sustainable ideas about creative reuse and/or assisting other communities in starting their own creative reuse center.

I understand that this research is not intended to benefit me personally.

D. CONFIDENTIALITY

I understand that Anna will gather the following information about me as part of this research: Job position or affiliation, the ways you utilize the creative reuse center, my thoughts and opinions on the key components for starting a new one.

By participating, I agree to let Anna have access to my information about job position/duties, community involvement and creative pursuits. This information will be obtained from semi-structured interviews. I understand that the researcher will not allow anyone to access my information, except people directly involved in conducting the research, and except as described in this form. I understand that regulatory authorities might examine the information gathered to verify that the research is being conducted properly. I agree, by participating, to let these authorities have access to the information.

I understand that Anna has given me an opportunity to protect my information by allowing me to choose a pseudonym to replace my real name. The information gathered will be identifiable. That means it will have my name or chosen pseudonym directly on it.

I understand that Anna intends to publish the results of this research for academic and promotional purposes. I have identified below whether I wish to be identified or not in the publications:

☐ Confidential (no one will know my name) and I will be identified by a pseudonym.
I choose to be known by the following pseudonym

☐ Non-confidential. My name will be associated with my interview.

E. AUDIO RECORDING

I agree that Anna will be recording our interviews and may share part or all of the audio recording of my interview.

☐ YES OR ☐ NO

E. PHOTOGRAPHY

I understand that I may appear in photographs taken before, during and after our interviews. I understand that Anna intends to publish the results of this research for academic and promotional purposes. I have identified below whether I consent to the use of photographs that include me or my work in these the publications:

☐ YES - I accept that photographs of me may appear in publications of the results of the research.

☐ NO- please do not publish my photograph as part of the results of the research. My face should be obscured to prevent identification.

F. CONDITIONS OF PARTICIPATION

I understand that I do not have to participate in this research. It is my decision and I understand that I can stop at any time. I am aware that I have the right to remove information provided without consequence. If I decide that I do not want to allow the use of my information, I will inform Anna Timm-Bottos by email before **November 1, 2015**.

F. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME (please print) _____

SIGNATURE _____

DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. You may also contact their faculty supervisor.

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

Appendix B:



CERTIFICATION OF ETHICAL ACCEPTABILITY FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant: Anna Timm-Bottos

Department: Faculty of Fine Arts \ Art Education

Agency: N/A

Title of Project: Exploring a Sustainable Model for Creative Reuse Centers

Certification Number: 30004390

Valid From: March 15, 2016 to: March 14, 2017

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

A handwritten signature in black ink, appearing to be "J. Pfaus".

Dr. James Pfaus, Chair, University Human Research Ethics Committee

Appendix C:

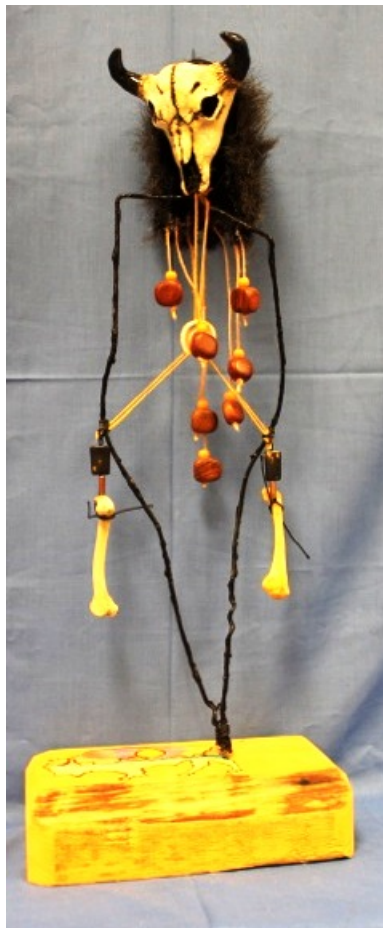
Creative Reuse Center (CRC) Interview Questions to be used in semi-structured interviews

- How did you get involved?
- Did you receive any special training?
- What were your first impressions?
- How long have you been connected to the centre? In what ways?
- Can you tell me a little about the creation of (Artsjunktion/SCRAP)?
- What is your mandate? Would you make any additions or changes to it?
- What do you think are the most important parts of this CRC?
- What aspect are you most interested in?
- Did you have any previous experience in that area?
- What changes have you noticed over time?
- Where are the majority of materials from?
- What types of partnerships have you developed? Are there ways to assist those partnerships?
- What are some of the most interesting materials that you receive?
- Are there materials that you currently take that you'd rather not? If so, why not?
- What would you like to have access to that you don't now? How can you imagine making that happen?
- What models of distribution do you think work best?
- Are there models that you would like to try that you don't currently use? What interests you about these?
- Do you know the yearly budget? Is it achievable? How can you imagine making it financially sustainable?
- What are some ways (ArtsJunktion/SCRAP) raise money?
- What should people know about the materials here?
- Do you like sharing ideas about how the materials could be used? Do you program to teach others?
- Do you have any advice for new CRC or people who want to start them?
- What would you like to learn from other CRCs?
- What do you think this Centre does particularly well?
- What areas do you see as needing improvement? What would it take to make those improvements?
- Would more published information about CRCs benefit you?
- What is the best form for this? Pamphlet, zine, handbook, digital resource, etc.

Appendix D:

**TEACHER WORKSHOP
SCULPTURES BASED ON THE SEVEN SACRED TEACHINGS****Pancho Puelles****Leah Fontaine**

In this workshop, participants will have the opportunity to create a one of a kind sculpture that will utilize the concepts of the Anishinaabe (Ojibwe) medicine wheel and the seven sacred teachings and virtues. Designing these amazing sculptures will captivate your students and give them the opportunity to let their imaginations flourish and will also give them some insight into indigenous teachings and culture. (Grade 4 and up)



**Monday, April 27, 2015
9AM to 3:30PM
ArtsJunktion mb**

312B William Ave

Francisco (Pancho) Puelles is an artist and an educator who teaches at R. B. Russell Vocational High School. His art work expresses and reflects a wide range of personal and artistic influences. Through multi-media installations he creates artwork with regards to social change. He works with a variety of media to convey his artistic vision which includes music, photography, ceramics, painting and sculpture.

Leah Fontaine facilitates art workshops in various educational and arts institutions throughout Canada promoting awareness about indigenous culture and art.

**Attendance: Limited to 20 registrants
Registration: \$70.00**


To Register: Go to www.artsjunktion.mb.ca

This workshop was made possible through a grant from Manitoba Education and Advanced Learning

For further information Email: workshops@artsjunktion.mb.ca



Appendix E:




CUCCR
concordia university
centre for creative reuse

Who We Are


Centre for Creative Reuse or CUCCR, pronounced as “suck-er”, is a Concordia wide initiative that collects and diverts usable materials from the University waste stream, to make available for free distribution back to the Concordia University Community. By carefully sorting and displaying these previously unwanted materials we open up possibilities for creative reuse, intersections of imagination and innovation for all.

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